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Advertisers and others are requested to pay the amounts due to this paper only upon the presentation of an order signed by the Treasurer of this Company. Out of town Advertisers are requested to remit by mail. This paper makes no collections outside of New York and Brooklyn except by the regular channels of Bank Drafts or Express Company.

THE tendency of the times, in New York at least, sets toward the upper end of the city, in the direction of the homes and residences of the people. We could not well resist this universal disposition, and so we have permitted ourselves to fall into the current and drift "uptown."

The present offices of the paper therefore are at Nos. 30 & 32 EAST 14TH STREET, one door from the corner of Union Square, on the busiest thoroughfare in the city. The offices are delightfully situated, having an extended view of the Square and all the interests centering about there. They are large and accessible and have all the advantages naturally belonging to such a location, convenient to almost every point and directly in the way of every one bent upon shopping or business.

Any or all of our subscribers and advertisers who are in the city permanently or temporarily are invited to call upon us, and any information they seek of any character we will very gladly undertake to give them. It is often a convenience for those living out of town to have some place in the city where they may rest or meet their friends. We should like to have them consider our offices as a convenience of this description and at their disposal for that purpose. When we are finally settled we shall provide for the requirements of our visitors in all ways possible. The current papers and magazines and a variety of foreign journals, as well as writing materials, will always be found upon the tables.

In this connection it is proper to say that several of our advertisers have written us asking that examples of their goods be kept at our offices and shown to visitors. We take this means of saying to all such and to those who have sent us specimens of their work that any articles from them will be placed where our visitors can readily see and examine them, and we will take pleasure in showing these pieces and will also receive such orders as may be possible. Our advertisers can understand that we have many callers and all of them interested in some one of the articles our pages represent.

IDEALISM in art seems to be dead. Possibly it may be only in a trance and susceptible of revival. It is very certain, however, that we have no Raphaels among us, no Michael Angelos, and the most fashionable artists are scarcely more deserving of comparison with the grand old masters, or with Hogarth in the grotesque, or Turner in beauty, among modern giants of the brush than so many tintype photographers on wheels at watering places. Our billionaires have gloated with delight on the minute reproduction of the

material muscles, bones, and vesture of models in *genre* work got up in the most mechanical manner, have paid immense sums for such stuff, and people are weak enough to think such things beautiful, because instead of leading the people up to beauty, our artists, with pot-boiling instinct, have yielded to the depraved lack of taste, and preferred to produce, for sufficient encouragement in cash, subjects of very ephemeral interest and really inferior in every respect except mere mechanical delicacy of touch.

A pothouse brawl has been described as the masterpiece of one of the masters of the day, a conceited, ill-tempered person, whose most insignificant and minute paintings bring fabulous sums, and he has been cynical enough to explain exactly how he got the effect he wanted, namely, by having an unsuspecting model suddenly seized and half strangled and frightened half out of his senses.

This is essentially as vulgar and inartistic, and often offensively disgusting as Zolaism in literature. A painter is the complement of a poet. The painstaking pencillers of pre-Raphaelite hairs in a horse's tail, or the tobacco juice dribblings from a sot's mouth may represent the topics they depict with almost the fidelity of a looking glass, but this sort of thing is not art. And such mechanics, incapable of drawing a line or imposing a tint without a model to copy from with the wooden accuracy of the Chinese carpenter or tailor, are not artists.

In one of Dumas' popular novels he describes how the criticism of a beautiful girl awoke the genius of Benvenuto Cellini, and promoted him from the grade of copyist to that of a creator. It does not follow that inaccuracy is any characteristic of the true artist, on the contrary; but the true artist will put soul into the most accurate work. There is the same difference between a simple portrait by Vandyke or Lely, and even the most ambitious and popular paintings of the day as there is between a Sunday School hymn of the period and the works of Beethoven. The melody and harmony and all the mechanical arrangements may be scholastically perfect, but the charm is not there.

Of the earth earthy, art, overtempted and crushed by filthy lucre and Procrustean dictates of fashion, is on a low level indeed now.

THE presumption of art is a never-failing topic of the times—the present particularly, for the art of to-day is less artistic and more exacting than ever before. The taste now prevailing is for grotesque and exaggerated characters, nondescript lettering and designs which, at the best, are mere burlesques of the poor work of the Japanese, and such a taste is perverted and pretentious, yet the public have accepted it, and artists whose ability extends just far enough to satisfy this crazy demand, pretend to be guides in a renaissance of folly.

It is rarely now-a-days that one meets the finished and truly artistic, thorough drawing of the past generation. New work discards a lesson, and sneers at the idea of a picture telling a story; it recognizes no merit in anything it can understand. Like the ultra-fashionable individual who returned his clothes to the tailor because he could get into them, directing that they be made smaller, so the artists of to-day return a canvas to have a few more blotches of paint put upon it, if by chance they can decipher any plan or picture in the work. The Hemicycle of Delaroche would be sacrificed by these censors to one of these intensely meaningless Vedders.



It apparently gives general satisfaction in London that the British Museum, through the agency of Mr. J. C. Robinson, and Mr. A. W. Franks, has secured some of the most valuable examples of the Fountaine Collection. According to report, the winning bids for the Syndicate were made in more than one instance amid shouts of applause. It could hardly have been a welcome circumstance to the majority of the audience at Christie's had M. Lowengard carried off all the very fine examples to Paris, as he was eagerly disposed to do. Except for the consciousness of sympathy, Mr. Robinson might not have been nerved to the winning bid of £1,510 against Messrs. Marks Durlacher, for a pair of Palissy candlesticks of unique style, and to other almost equally costly purchases for the museum. Among these was the cistern, with head of marine deity, engraved in the July number of THE DECORATOR AND FURNISHER, which was bought for £1,102 10s.

The name is not given of the purchaser giving £1,911 for the corresponding large oval cistern, also engraved in this journal, ornamented with masks of cherub heads, with festoons of drapery and fruits around the body of the piece. The Urbino oval dish with raised oval centre, subject, children of Israel gathering manna, and on the back, with sunk center, Venus riding on a dolphin, a superbly decorated piece with arabesque borders and bands of *fleur-de-lis*, and which is illustrated in the catalogue, was secured for £1,333 10s. by the Syndicate. A pair of candlesticks in Limoges enamel, with subjects in grisaille from Exodus, were also purchased by Mr. Robinson for £1,218, as the result of a determined contest between himself, M. Lowengard, and M. Clement of Paris. For a large oval dish, by Jean Courtois, painted with the Feast of the Gods, after Raphael, Mr. Robinson gave £798 for the Syndicate, and a dish with the same subject supposed to be the work of Jean Pienicaud, the younger, was obtained by him at £766 10s. He also contested for two additional examples of the same artist, but in each case was compelled to yield to the high bidding of a purchaser whose name was not given. One of these pieces is a ewer of antique form painted with mythological subjects and which is photographed in the catalogue. It was purchased for £2,415, the other piece, which is a large deep dish in colored enamels, gilt, and with translucent enamels painted with Miracle of the Brazen Serpent, bringing the still larger sum of £2,940.

The three fine examples of Henri II. were brought also exceedingly high prices. The celebrated flambeau or candlestick was won by M. Clément for £3,675, and the mortier à cire, previously illustrated in these pages, was bought for £1,575 by M. Manheim of Paris. The remaining piece, a biberon with children's heads in relief, and a mask under the spout, brought £1,060 10s., the purchaser being M. Clement who was supposed to have purchased these rare works for the connoisseur and collector, M. Dutuit of Rouen.

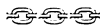
The apparently dreaded M. Lowengard managed to secure a considerable number of the lots, as shown by the list of sale, although but few of those most highly esteemed. Among his most costly purchases were a faenza plate, numbered 25 in the catalogue and engraved in Delange's "Recueil de Faïences Italiennes," for which he gave £920; a circular dish with Diana seated on her stag, and hounds in the centre, engraved in Delange and photographed in catalogue, for which was paid £840; a famous piece in the form of a fountain made for the Duchess de Valentinois by Leonard Limousin, painted with the Parnassus, after Raphael, which brought £840; a pair of salt-cellars with bacchanalian figures by Jean Courtois bringing £630; and an Urbino ewer reckoned a fine example of Orazia Fontana, obtained for £577 10s.

Other lots bringing prices above £500, include a faenza dish with cupids, formerly in the Bernal collection and engraved in Delange, which was purchased by Mr. Martin for £651; an oblong plaque with female figure emblematic of water, for which there was a struggle between Mr. Robinson and Mr. Davis, ending in its purchase for £761 5s. by the latter; a pair of beautiful ewers, engraved in Delange's "Œuvre de Bernard Palissy," secured by the same purchaser for £840; the Briot Ewer, modeled after the design of Benvenuto Cellini, obtained for £1,365 by a pur-

chaser whose name was not given; an antique shaped ewer by Susanne Court, purchased by Joseph for £1,312 10s.; a candlestick in form of a colored marble Corinthian column bringing £640 10s., the name of purchaser not given; a larger grisaille cup by Jean Courtois bought by Goldsmid for £630; a tinted grisaille cup by Pierre Raymond, for which was paid £525, and the companion cup by same artist bringing £630, the name of purchaser being given in neither case; a large, deep, oval dish in colored enamels, painted with the Last Supper, and on the back Jupiter with his eagle, for which was paid £577 10s. by Wertheimer; a tinted grisaille ewer painted with the Triumph of Silenus, signed "I. C.," purchased for £661 10s. by Mr. Whitehead; a rock crystal cup and cover engraved with Noah leaving the Ark, obtained by Coureal for £903, being a little cracked; and a Gubbio lustered dish with the subject of "The Stream of Life," described in Marryatt's work, which was bought for £819 by Marks Durlacher.

The bidding ran even much higher than had been anticipated on the ivory horn carved in cinque cento style, which had been estimated at two thousand guineas by the South Kensington experts. It brought, nevertheless, 4,240 guineas, and if the *Times* is to be believed, it was "much to the disappointment of everybody" when M. Egger was announced as the purchaser. In this connection everybody is the British people, with whom it could only be natural to prefer that a treasure like this from an ancestral collection should find a place in the cabinet of Sir Richard Wallace who competed for it, rather than in the hands of the Vienna and Paris dealer. The largest amount brought by any lot was that for the celebrated enamel by Leonard Limousin, in the form of a large oval dish painted with Raphael's "Supper of the Gods." The total sum of £91,112 17s. realized for the collection is understood to be about double that offered for it *en bloc* by the dealers.

Says the *Times*, to which we are indebted for the most perfectly detailed record of each day's sale: "It was put up at 2,000 guineas, and at once the biddings went on by 500 up to 5,100 guineas, at which there was a pause among the four or five bidders, who were, as far as we could observe, Messrs. Gaucher, Wertheimer, Coureau, Thibaudeau and Boore. M. Wertheimer then led the contest again and soon distanced all his competitors with his final bid of 7,000 guineas, at which the hammer fell. The scene of excitement and loud applause at this was something beyond all we ever witnessed in these rooms."

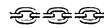


The recent gift from Mr. Robert Gordon to the Metropolitan Museum of a series of more than seventy chromolithographs, from celebrated frescoes published by the Arundel Society, will be at the service of the public on the opening of the library where these excellent prints are to be arranged for exhibition. A few examples of early date in the Italian division include that by Giotto, from the subject of St. Francis preaching before Pope Honorius III., painted in the upper church at Assisi. Among other artists represented from the Italian churches and convents are Andrea del Sarto, Fra Angelico, Perugino, Ghirlandajo, Fra Bartolomeo, Metozzo da Forlì, Signorelli Lippi, Luini, and Michael Angelo.

The most important individual representation is that of the brothers Van Eyck from the cathedral of St. Bavo at Ghent. These reproductions are from the paintings of the altar piece in all the different panels, including that of the center with the "Adoration of the Lamb." It may be generally remembered that the subjects of the upper central panels are "The Triune God," the "Virgin Mary," and "St. John the Baptist," the side panels showing the "Judges" and "Warriors," the "Hermits" and "Pilgrims;" the copies also represent the outside panels of the wings, with their portraits of Judocus Vyts, Lord of Pomele and his wife, Isabelle de Borlunt, and their patron saints, and that of the "Annunciation" with the "Prophets" and "Sybils" forming the exterior of the upper wings of the altar piece. Of Hans Memline's works, in the cathedral at Lubeck, are several examples in this series, including that of the "Crucifixion," painted as the large central panel of the altar piece in 1491.

A representation of Albert Durer is afforded in the figures of St. Mark and St. Paul taken from his picture in the Munich gallery, and also those of St. John and St. Peter from the same source. Another illustration which will be of interest is that of a tapestry in the Vatican, with the subject of "Martyrdom of St. Stephen," from a lost cartoon by Raphael formerly belonging to the series at Hampton Court. An additional work representing the "Conversion of Saul," is of simi-

lar history and character. Among remaining interesting features of this series may be found a view of the interior of the Piccolomini Library at Siena, with its fine form of decoration. The success in the reproduction of color by this method appears unusually good in this collection which will be of great value to the public. The library to which it belongs shows promise of favorable development with literary additions of such character as *Prisse d'Avenues* "Histoire de l'Art Egyptien d'après les Monuments," and the more recent *Griechische Keramel*, by A. Genick (Berlin, 1883), being constantly added.



ACTIVE preparations are being made for a great inaugural exhibition of the new galleries of the American Art Association, in November next. It is expected that the greater number of American works from the Salon of this season will form part of the collection. Circulars have also been sent to American artists at different places in Europe, from whom, in connection with the Salon exhibitors, is most likely to come an extensive representation of artists resident abroad. The packing and forwarding of the collection is in charge of Messrs. Goupil & Co., of Paris. Artists in that city who are actively interested in behalf of the movement, are Messrs. Alexander Harrison, Walter Blackman and F. M. Boggs. The home element of the matter is being developed with equal care, and no work is invited which is not a fresh example.

The extension of the galleries, with which work the association is now engaged, will provide for an exhibition of considerable magnitude. The entire second floor space above the express offices on Broadway will be added to that already occupied, and carrying the series of galleries through to 22d Street on the south. The largest of the new galleries will have the dimensions of 35 x 75, thereby exceeding in size the South Gallery of the Academy. Two small additional galleries, 16 x 38, are included in the new arrangement with also a conservatory and ladies' dressing room. Being made with intelligent, as well as liberal expenditure, the improvement gives promise of artistic effects in construction. With the decoration will appear artist work in the form of tiles painted by the Tile Club for the great fireplace in the large new gallery, built to burn logs of wood. A more deeply coved ceiling than that of the present gallery is designed for this new room with indications of more decorative character. In proposed advantages for light the plan is considered one of peculiar excellence. The building is to be completed by October 1, and contributions will be received from the 6th to the 13th of the same month. Most undoubtedly the exhibition will rank as a leading event of the year, gathered as it will be on the largest basis of national representation.



SUCH few changes as may be noticed in the programme of the Art Students' League which has been issued for the coming year signify the increasing prosperity of the school with a yet wider extension of its aims. From the addition of more than fifty students during the past season, making the large number of 463 who have worked in the classes, it has been found necessary to enlarge the corps of instructors. With this change is apparent as heretofore the determination of the board of control to avoid a routine system, and in heading the list with new names, it has not been held essential to obtain instructors of training and tendencies exactly corresponding to those of previous leaders. Mr. Kenyon Cox is to be connected with the morning life class in drawing and painting, in succession to Mr. T. W. Dewing whose plans preclude his teaching for the coming year. The afternoon life class and morning head class formerly in charge of Mr. C. Y. Turner, president of the league, will be instructed by Mr. F. W. Freer, whose services are also associated with those of Mr. Shirlaw in leading the instruction of the composition class to which art talks are addressed by different artists not of the regular instructors. As another change Mr. J. Alden Weir is to teach the painting class previously in charge of Mr. William Chase, with the addition of supervising an afternoon class; and the antique evening class, in charge last year of Mr. Sartain, will be instructed by Mr. Francis C. Jones, who will also have an evening head class as a new feature of the school. The promise for the tenth year of the league is in every way highly favorable. Its brief course has been maintained with independence, and with possibly better results than if aid had been received or desired. Yet no one interested in art can avoid the wish that such an association should be established in a building fundamentally adapted to its uses.